progress made during these years.

181 Estonians are great individualists--not a docile people easily led through their herd instinct.

[361] Farmhouses in Estonian villages are not so close together as the Russian ones are; they are situated at some distance from each other to give the people more privacy. There is perseverance, tenacity, and endurance in the character of most Estonians. They are industrious and obstinate like the Finns, but they seem to possess more elasticity and their temperament is livelier. Estonian country people have a strong attachment for the soil and they have deep

•[538] love for their fathers' homes. Estonian literature often emphasizes this sentiment, notably Tammsaare's great novel, Truth and Justice.

181 For this reason collectivization of farms by
474 the Communists was a great tragedy for the

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

517 livelihood and enabled them to dedicate themselves to more extensive tasks.

538 533 Folklore. The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his Stimmen der Völker in Kieder (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

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The Estophiles founded in 1838 the famous learned society "Die Gelehrte Estnische Gesellshaft" (Estonian, Õpetatud Eesti Selts), whose aims were to study the past and present of the Estonian nation, her language and her literature. Among the founders was a literary-minded Estonian physician, Dr. F. R. Fahlmann (1798-1850), who was authorized by the learned society to compile an Estonian epic, taking as its model the Finnish epic Kalevala or the German Niebelungenlied. When his sudden death in 1850 interrupted his work on the Kalevipoeg, the learned society then gave the task to Dr. F. R. Kreutzwald (1803-82), a practicing physician in a south Estonian town named Võru. The resultant work, fifty per cent of which is authentic folklore material, the rest invented by Kreutzwald, is written in the meter of

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814 Estonian-Finnish folk songs. Kalevipoeg was
538 published by the Learned Estonian Society in 1857-61 in Estonian and German parallel columns, intended for the German reading public in Estonia and abroad. Only in 1862 was Kalevipoeg published in Estonian alone.

539 The hero of Kalevipoeg ('Kalev's Son') is a
773 giant whose father was an ancient Estonian king. When Kalevipoeg after his father's death becomes king he tills the soil for his people and twice goes to Hades (põrgu) to fight the devil (Sarvik), bringing back good fortune to his nation. He fights successfully also against his nation's enemies and sails to the end of the world to gain wisdom. From this journey he brings home a book of wisdom. The epic ends tragically, symbolizing the subjugation of the Estonians by German knights. Once, when Kalevipoeg is in

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539 it had a tremendous impact on the Awakening period. Kalevipoeg is still the Estonian book most widely known abroad, having been translated either in whole or in part into Finnish, Hungarian, German, Russian and English. At home the people who had been for centuries suppressed read that they were once free and had had a hero-king who fought successfully the forces of darkness. Kreutzwald received the title of the "Father of Song" and has long been venerated.

814 The recording of folklore since Kreutzwald
538 has been mainly in the hands of Estonians. One of the best early collections of folk songs was by a Baltic German teacher, A. H. Neus, entitled Ehstnische Volkslieder (1850-52). The appearance of Kalevipoeg had revealed that the nation had great treasures which should be

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recorded before it was too late, --for with increasing education folklore was fast disappearing. Both Fählmann and Kreutzwald had recorded Estonian folklore but they had changed or modernized the style and content of the folk tales and folk poetry as they saw fit, a common practice of their time. Fählmann wrote eight beautiful legends in prose about Vanemuine (God of Song), Creation, Dawn and Twilight, the Birth of Emajõgi 'Mother River', etc., but in these the folk tale motifs are put into the author's style. Kreutzwald published the Estonian Ancient Tales, plots of which are in the majority authentic but the style is still the author's. Of the Estonian scholars who have accurately recorded folklore should be mentioned: Dr. M. Veske, M.J. Eisen, Dr. O. Kallas, Dr. W. Anderson, Dr. O. Loorits, and especially

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Dr. Jakob Hurt (1839-1907) whose nationwide campaign for a systematic recording of folklore reached its peak in the 1880's and 1890's~ The result was 114, 695 pages of folk poetry, tales, proverbs and music. Hurt gave his fieldworkers exact instructions for recording, the main enphasis being on authenticity. These measures of caution have made his collection the most valuable among the nineteenth century collections. Dr. Hurt is called the "King of Estonian Folklore," a title justly deserved. He published five volumes of folk poetry, two volumes of Vana Kannel ('The Old Harp'), 1876-86, and three volumes of Setukeste laulud ('The Songs of the Setus'). His[1] other materials were deposited in the Finnish Literary Society at Helsinki until the Eesti Rahvaluule Arhiiv (Archive of Estonian Folklore) was founded at

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[1] [Jacob Hurt's -see -160- cat. 116, pp. 158-60-- Analyst]

538 Although folk poetry still exists in various parts of the country its real storehouse is Setumaa, where the bards, mostly women, can still sing thousands of lines of folk poetry which has preserved its ancient form, dating back to the pagan era or at least to prereformation times. Two kinds of folk poetry live side by side in Estonia, the old and the new. The old poetry retains its distinctive form, in common with Finnish Kalevala songs, a phenomenon which has been explained as dating back to the prehistoric Finnish-Estonian era when the two nations were one. A considerable part of the Finnish Kalevala songs were created in Estonia whence they traveled to Karelia, were recorded by Lönnrot and others and finally included in the Finnish epic.

The most characteristic traits of the old

538 Finnish-Estonian verse are: 1) it is eight-syllabled trochaic verse, the first syllable of which has the most freedom:

Kus on kullala koduke
ja hellal eluaseke
ja marjal magaduspaika
ja taimel talutoake?

Where is, then, the dear girl's dwelling,
And the minion's habitation,
And the bed of the sweet maiden
And the chamber of the frail one?

(Transl. of E. Harris)

2) it has neither rhyme nor strophe, but it has 3) alliteration and assonance, and 4) parallelism, or the repetition of ideas through several verses. The subjects dealt with in the folk songs are everyday happenings as well as festival occasions; daily work, family life, marriage, festivals, the life of orphans and widows, praise of song, youth, beauty, mocking of feudal lords and overseers, forced labor, and so on. Few

[538] 533 epic songs are recorded, none of them of considerable length. The Estonian folk song is predominantly lyrical, and the singers in olden times were mostly women and young girls. The men are thought to have been too hard working to have time for song. The life of the people was hard and there are many sad songs, but there are also humorous, satirical and roguish ones.

The modern folk songs have rhyme and strophe but usually they have lost alliteration and asso-
538 nance. A variety of themes are treated in these. Political life, for instance, has been mirrored in the songs, one example of which is this satirical couplet which was circulated during the Nazi occupation:

The people sing in great delight
A robber has saved us from a robber's might.

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Folk tales are usually more international in character than the songs. Two streams of tales have collided in Estonia: Russian and German, the latter distinctly dominating. There is an abundance of tales dealing with magical themes, but relatively few historical and animal tales. Kreutzwald[1] made popular the German Reinecke Fuchs tales (Reinuvader rebane). Tales of orphans and cross stepmothers are well-known. Despite the hardships of slavery to which the Estonians have been subjected, there are a lot of humorous tales, among them the very popular tales of the Shrewd Ants and the Old Headen (Kaval Ants ja Vanapagan), in which Vanapagan is a dupe with great physical power whom Ants always outsmarts. Many types of people are targets of folk humor; stingy and lazy persons, tailors, soldiers, students and

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1[See cat. 116, p. 155-- -165- Analyst]

538 professors, nobles, Setus, gypsies, Jews and
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city people. Many tales explain the origin of rivers, lakes, hills, swamps, and forests and the creation of certain animals.

177 Folk religion. Of special interest is Estonian
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folk religion. The geographical situation of Estonia has encouraged numerous borrowings in folk religion from Goth, German, Swede, Russian and Baltic neighbors. At present, more research is needed to differentiate between the original and borrowed elements. German influence appears to be the most overwhelming, and can be traced in almost any type of belief. These beliefs are used today more as literary and artistic subjects than as real superstitions or beliefs in everyday life.

771 The basic characteristics of Estonian folk

775 jealous persons or criminals, were thought to become revengeful demons (kodukäija), the term being a translation of the German Heimgänger. [153] These demons were said to be the cause of sickness and other trouble. Nightmares and plagues were believed to be caused by spirits [177] or by the dead, and death appeared under Chris- [76] tian-German influence personified as a man with a scythe, or who was called Liiva Annus 'Sand Annus.'

754 538 According to the prominent Estonian folklorist, Dr. Oskar Loorits, the least original mythological figure in Estonia is the sorcerer or magician (Estonian nõid, Finnish noita), who can be either man or woman. The ancient nõid was a wise man (tark), a kind of priest and mediator between the spirits, the dead, and the living. He gave good advice to those in trouble and healed

754 sicknesses. Later on, during the long-time
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slavery under German barons, the nõid became a demon who could bring trouble to the more fortunate people and good fortune to the poor; he could fly through the air or turn into a were-wolf. Such fortune-bringing man-made demons have been very popular in Estonian folklore.

538 Tales of giants (hiid) originated in the last
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776 phase of the Iron Age, the Viking era, when contacts with the Scandinavians were close. Scandinavian influence in tales of giants has been traced also in northern Russia.

The folk tales of Saaremaa tell of a giant Suur-Toll 'Big Toll' his wife Piret, and their son Noor-Tõll 'Young Tõll.'

At the beginning of the nineteenth century, K. Ganader's Mythologia fennica appeared in German translation and helped to create a

538 pantheon of gods and semigods, mostly borrowed,
776 and partly created by Estonian writers, e.g., Fählmann. The most popular figures of this literary pseudomythology are: Vanemuine (Finnish Väinämöinen): Ilmarine, the black-smith with supernatural creative powers (Finnish Ilmarinen); Lämmeküne, a young hero (Finnish Lemminkäinen); Pikker, the god of thunder; Tuuslar, an ill-natured supernatural being; Uku, a supergod, also borrowed from Finnish mythology; and Vanaisa (Grandfather), the god in heaven.

779 Written Literature. In the period from 1535 to 1780 written literature consisted mostly of religious works written by the local German clergy. Catechisms, prayer books, hymnals, the New Testament (1715, 1886) and the whole Bible (1739)

779 were translated. Although the first known Estonian book, Wanradt and Koell's Catechism, dates back to the year 1535, the share of the natives in the production of the printed word during the first two centuries was very insignif-
538 icant. A few occasional secular poems are known, among them one by an Estonian sexton Käsu Hans (1708) in the southern Estonian dialect in which he complains about the destruction of the city of Tartu and the deportation of Estonians by Russians during the Great Northern
[177] War. The language of all this written work was Germanic as molded by foreigners according to the rules of German grammar. During the period of Enlightenment, 1780-1830, the Báltic German literary men produced many sentimental and moralizing stories, according to the taste of the time, which were mostly

[See also cat 116, -172- p 171 -- Analyst]

●538 translated or adapted from German. At the end of this period two Estonians, Pastor O. W. Masing (1763-1832) and Kristian Jaak Peterson [814] (1801-22) are among the writers. The energetic Estophile pastor J. H. Rosenplänter founded a periodical Beiträge zür genauern Kenntniss der ehstnischen Sprache, to which O. W. Masing was one of the most prolific contributors. Masing issued also the first Estonian weekly Maarahva Nädalaleht, ('Country Folk's Weekly') from 1821 to 1825, and proposed the letter õ which was adopted into the Estonian alphabet. K. J. Peterson, a student of theology at Tartu, was a very promising poet but died early in life, leaving only a small collection of poems and a diary. His poetry was far ahead of his time, free of didactic elements, Anacreontic and idyllic. G. Suits has called him the "first Young Estonian."

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538 In the period before the Awakening (1830-60) the production of sentimental and didactic popular literature continued. More Estonians appeared among the writers: Fählmann, Kreutzwald, J. W. Jannsen, J. Sommer, and others. Fählmann and Kreutzwald published many stories in yearbooks, few of them original. J. W. Jannsen (1818-90), sexton and teacher at Pärnu, was an even more prolific translator of German didatic stories which he adapted with such a masterly touch they were long considered originals. [204] He also founded the first Estonian newspaper which was consecutively issued for a long time, Perno Postimees, ('The Pärnu Postman') in 1857. Although this period did not produce any great writer, except Kreutzwald with his Kalevipoeg, who actually belongs more to the Age of Awakening, an Estonian literary style was beginning to

538 emerge.

The Age of Awakening (1860-80)[1] saw the flowering of Estonian literature. In this period, the age of Estonian Romanticism, poetry became the most cultivated literary form. Jannsen with his Postimees moved to Tartu in 1863 and this city became the center of Estonian cultural life. His daughter Lydia's (1843-86) first volume of poetry, Vainu lilled ('Wild Flowers') appeared anonymously in 1865. A year earlier, Kreutzwald had issued his volume, Viru lauliku laulud ('The Songs of the Vironian Bard'), which is technically perfect but contains only a few original songs. Kreutzwald, as a master of technique, criticized severely her first volume, but a long, friendly correspondence between the old "Father of Song" and the young poetess developed which was later to be published. Her second

1 [for more data on National Awakening, see cat. 116, pp. 26-33 -- Analyst]

538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

545 An ecstatic even for Jannsen's[1] family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and

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[533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

1 [See cat. 116, p. 174 -176- -- Analyst]

538 notably Veske and Kuhlbars, generally followed the example of Koidula. The chief prose writer of this age was J. Pärn, whose best story concerns the buying of land titles.

538 In the post-Awakening period (1880-90) patri-
186 otic poetry had exhausted its themes and was forced to resort to repetition. Historical fiction now became the most important type of literary expression of the period. The romanticized stories of ancient wars, uprisings and other heroic events were a very welcome escape in the depressing atmosphere of Russification. The most popular author of this period was Eduard Bornhöhe (1862-1923), whose first story Tasuja, dealing with the great uprising of the Estonians in April, 1343, had considerable impact on the patriotic sentiments of the time. Other authors of historical fiction, for example, were A. Saal, J. Järv and A. -177- Kitzberg.

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538 J. Järv and A. Kitzberg.

Realism in Estonian literature started late, around the last decade of the last century. This period in Estonian literature is called the period of "critical realism" for its sharp criticism of social injustices in rural Estonia. Three outstanding authors then appeared: Juhan Liiv, August Kitzberg, and Eduard Vilde. Liiv (1864-1913) wrote some successful short stories, the longest of them Vari ('Shadow'), but he developed later into the most patriotic poet of his period, writing of the sufferings of his homeland and sometimes envisioning, as a prophet, the future of Estonia. Frequently he uses a brief verse form, especially in his nature poetry, as well as a free verse form.

536 August Kitzberg (1852-1927) was the first outstanding Estonian dramatist. He wrote many

536 light comedies, but of much greater import were his dramas, especially Tuulte pöörises ('Hurricane'), 1906, and Libahunt ('The Werewolf'), 1912. The first was written for the opening performance of the new Vanemuine theatre at Tartu and deals with the revolutionary village life of 1905, when socialistic ideas were rampant. The Werewolf was written for the opening of the new theatre Estonia at Tallinn in 1913, and deals with the tragedy of an artistic young girl in a superstitious early nineteenth century Estonian village. With these play Kitzberg raised Estonian drama to the level of modern West European drama.

538 The great master of realism was Eduard Vilde (1865-1933) who was also the first to become a professional Estonian writer, (he wrote forty novels, numerous short stories and several plays), but even he had to depend heavily on

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538 journalism. Born and partly reared in northern Estonia as a son of an overseer on an estate, he became acquainted with an extraordinarily rich gallery of people, both peasants and German gentry. Influenced by the great European realists and naturalists, his novel Külmale maale ('To the Cold Country'), 1896, was the first naturalistic novel in Estonian literature, dealing frankly with village social problems. At the turn of the century Vilde became famous with his historical trilogy Mahtra sõda ('The War at Mahtra'), the best of his historical novels, Kui Anija mehed Tallinnas Käisid ('How the Men of Anija came to Tallinn'), and Prohvet Maltsvet ('The Prophet Maltswet'), all of which pick contemporary peasant unrest for their subjects and describe the peasants' hostilities to their feudal lords. During 1905-17, the period between two

1; Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

538 Russian revolutions, Vilde was exiled, like many other Estonian intellectuals. In Copenhagen, he wrote two of his masterpieces, the witty comedy Pisuhänd ('The Dragon'), 1913, which is still the best in Estonian literature, and the novel Maekula piimamees ('The Milkman of Mäeküla'), 1916, a psychological novel about the tragic triangle of an Estonian milkman, his young wife, and a Baltic baron. With this novel, which has traits of Neo-Romanticism, Vilde reached his peak as a master of style. In his later years Vilde was granted a permanent subsidy from the Culture Fund[1] and a house at Tallinn in recognition of his contributions to his homeland.

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The Neo-Romantic period (1905-20) in Estonian literature was led by the Noor-Eesti ('Young Estonia') school of writers, the most

[1] [see cat. 116, -181- pp 55-56 -- Analysis]

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517 outstanding of whom were Gustav Suits, their intellectual leader, A. H. Tammsaare and Friedebert Tuglas, V. Ridala, E. Enno and Johannes Aavik. The Neo-Romanticists turned to their imaginary worlds, disillusioned with life after the 1905 Russian revolution. In the first of the five albums published by Noor-Eesti is found Noor-Eesti's slogan: "More culture! More European Culture! Be Estonians, but be Europeans as well!"

With Noor-Eesti began the genuinely modern Estonian literature. The aims of their literary efforts were 1) liberation of Estonian literature from the one-sided Russian and German influence, making special efforts to translate French, English, American, Scandinavian and Finnish authors; 2) broadening of the subject matter of the literature; 3) raising the level of Estonian

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538 517 language and literature to that of European literature; and 4) improvement of the appearance of Estonian books with the cooperation of Estonian artists.

538 G. Suits' (1883-) first volume of poems Elutuli ('The Fire of Life'), 1905, is ecstatic in its youthfulness and presents new and fresh forms of expression. He, too, had been in exile, but was able to study literature and esthetics at Helsinki University. His second volume Tuulemaa ('The Land of the Winds'), 1913, an expression of the author's deep disillusionment, is considered one of the best single volumes of Estonian poetry. In some of his poetry he has made masterly use of elements of folk poetry. Now in Sweden, Mr. Suits has centered his literary research on Kreutzwald.

Friedebert Tuglas (1886-) is a master of

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538 impressionistic and symbolistic short story writing. His work consists of a novel Felix Ormusson, which has as its main character an intellectual Bohemian; short stories such as Popi and Huhuu, Maailma lõpus ('At the end of the World') Kuldne rõngas ('Golden Ring') and others; an autobiographical novel Väike Illimar ('Little Illimar'); and monographs on Juhan Liiv, Eduard Vilde and the Eesti Kirjameeste Selts (Society of Estonian Literary Men).

Villem Ridala [Grünthal] (1885-1942) is a nature poet of the Estonian islands, and Ernst Enno (1871-1934) has written subtle Neo-Roman-

914 tic lyrics with elements of mysticism. J. Aavik cooperated with Noor-Eesti mainly as a language innovator and translator of famous works in world literature into modern Estonian. These translations usually included a dictionary of his

1 [see cat. 116, pp. -184- 181-182--Analyst]

814 coinages and other new words used in his translations.

538 A. H. Tammsaare (1878-1940) started as a naturalist with stories of rural life at the beginning of the present century, and continued as a Neo-Romanticist in the period of Noor-Eesti, writing some impressionistic stories about students, taking Estonian literature thus into the city.

The escape from reality into the world of phantasy, mysticism, and art for art's sake was challenged at the outbreak of the Russian revolution in 1917 by the Siuru group of young writers, and also by the Neo-Realists who had begun

[776] their work after World War I. Siuru, in Estonian folklore, was the daughter of the God Taara, a bluebird, the symbol of restlessness and search for happiness. To the Siuru group

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538 belonged the poets Henrik Visnapuu, Marie Under, Johannes Semper and Artur Adson, and the prose writers August Gailit and Friedebert Tuglas, who left the Noor-Eesti to join the new group. The Siuru group, as child of revolution and war, started sensationally, revolted against all convention and the petty bourgeois life, and hailed sensualism and Bohemian freedom. After some years, however, they had all calmed down and become serious writers.

Henrik Visnapuu (1890-1952) who began with a sensual, frank and brutal volume of verse Amores, in 1917, developed in later years into a predominantly patriotic poet, especially when he was in exile during and after World War II. He is a lyric poet and his verses make a strong emotional appeal.

Marie Under (1883-), called the Princess

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538 of Siuru, is the outstanding feminine poet of contemporary Estonia, and has won recognition at home and abroad. Her first volume of Sonnets, 1917, is sensual, frank and full of the joy of life. But after World War I she produced expressionistic verse in which the horrors of the war are deeply felt. She has written, among other poems, a volume of ballads and legends, using themes from Estonian folklore. The second World War and the tragedy of her people have found sympathetic expression in her poetry. A small selection of her poetry Child of Man, 1955, was translated by Professor W. D. Matthews.

August Gailit (1891-) became famous with his novel Toomas Nipernaadi, which has been translated into many languages, a novel of a Bohemian vagabond and Don Juan a là Knut Hamsun written in an extravagant style.

538 The school of Neo-Realism, which began in the twenties, demanded that literature return to the treatment of Estonia's own social problems. "Down with lyrical chocolate! Give us pork chops!" shouted a young Neo-Realist, A. Kivikas. The followers of this school, in Estonia as in other countries, emphasized the psychological approach and had a wider range of themes than the realists, and some of them introduced the Marxian treatment of social problems, like August Jakobson (1904-) in his novel Vaeste patuste alev ('The Borough of Poor Sinners') and other novels.

Albert Kivikas (1898-) deals mainly with the problems of farmers. His best novel, Nimed marmortahvlil ('Names of the Marble Tablet') is a story of students during the War of Liberation. Oskar Luts (1887-) is a

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538 prolific writer and the best Estonian humorist. Of his many books the most popular is a set of stories dealing with the pranks of schoolboys; Kevad I, II ('Springtime'), which has been dramatized with great success. Mait Metsanurk Hubel's (1879-) is a strong social critic; his characters have suffered much and they criticize bitterly the injustice done to them.

With a permanent subsidy from the Culture Fund, A. H. Tammsaare was able to start work on an extensive five-volume set of novels Tõde ja õigus ('Truth and Justice'), completed from 1926 to 1933, and comprising over 2,500 pages. The main themes of this gigantic work, which reveals the author's deep-seated pessimism, are the search for truth and justice by a serious and industrious Estonian farmer, and the struggle with the stubborn land which he has to

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538 cultivate, although a wide variety of themes, farm life, education, revolution, old and modern marriages, and characters from rural and city life are treated in each volume. Tammsaare's last work is a symbolic novel Põrgupõhja uus Vanapagan ('The New Devil from Hell's Bottom'), in which the familiar characters from Estonian folk tales, the Shrewd Ants and Vanapagan, are interestingly reversed and placed in a modern capitalistic society; Ants is the ruthless exploiter and Vanapagan is a simple-minded good worker.

536 Hugo Raudsepp (1883-) is a prominent, popular Estonian playwright. His themes and characters are humorously and realistically treated. During the Nazi occupation he wrote a comedy about two rich farmers who wanted to chase a poor little man from his home. After

536 some successful performances, the Nazi officials understood its meaning and it was banned. The most successful of Raudsepp's comedies is Mikumärdi.

538 Several Estonian writers of the thirties turned their attention to the historical novel, attempting to treat history as truthfully as possible. K. A. Hindrey picked the subject for his novel Urmas and Merike from the ancient independence period; M. Metsanurk's Ümera jõel is concerned with the ancient War of Independence; and A. Malk, who wrote about Saaremaa and the other islands, is especially noted for his historical novel of the Great Northern War, Surnud majad ('The Dead Houses').

A new generation of talented poets arose in the 1930 s, some of them inclined to

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538 Neo-Romanticism again: Betti Alver, Heiti Talvik, Bernard Kangro, Kersti Merilaas and A. Sang. Of the prose writers the most promising was K. Ristikivi.

Before the Second Soviet Occupation many prominent writers left Estonia as refugees on the ground that there is no freedom for creative work in the Soviet Union. The majority of them are in Sweden: G. Suits, M. Under, A. Adson, A. Gailit, A. Mälk, A. Kivikas, K. Ristikivi, B. Kangro, V. Õun, and others. Some writers are now residing in England. H. Visnapuu came to America, but died in New York in 1952. These Estonians have continued, then, writing abroad, and some of their work has been translated into other languages. An outstanding selection of Estonian poetry has been translated by W. K. Matthews, entitled Anthology of Modern Estonian -192- Poetry

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Modern Estonian Poetry.

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A new generation of promising young writers in exile has also arisen. An outstanding Estonian literary monthly is issued by these writers and intellectuals in exile: Tulimuld ('Fiery Earth'), edited since 1950 by B. Kangro in Lund, Sweden.

A few prominent Estonian writers remained in the home country: F. Tuglas, O. Luts, M. Metsanurk, H. Raudsepp, J. Semper, and some of the younger generation: B. Alver and Heiti Talvik. However, the Soviet Estonian writers have not produced any outstanding literary work during the ten years of occupation. The majority of the writers in Soviet Estonia have chosen translation work as their occupation --a kind of passive resistance. These writers are often publicly reprimanded for their inability

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

538 to create progressive works about the "happy life" in the Soviet Union. Not much is heard of the activities of the former outstanding Estonian writers who remain in their home country except for August Jakobson, who has been made by the Soviets the top writer in Estonia. Some new poets, Leberecht, Scmuul, and others, have appeared.

533 [217] Folk Music. Some 16,000 variants of Estonian folk music, over 1,400 of them on phonograph rolls, are recorded and housed mostly at the Archive of Estonian Folklore at Tartu. Systematic recording has been carried out since the period of National Awakening. The most important part of the collection is the runes, the recitatives of the old folk songs. The four-measure phrase corresponding to the

Annex "A," Subparagraph 1i,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

533 The folklore of the Votes is very sparse, and the major portion of it has been taken over from their neighbors. They seem to remember only their old wedding songs which no longer are in use at weddings, for, since the beginning of this century Russian songs have replaced them. Often these songs are mere fragments of older forgotten songs.

538 The Votic folk tale repertoire is predominantly Russian. There are several animal tales, tales of soldiers, priests, gypsies, robbers, Stupid Van'ka, an old man and old woman, and others.

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited
517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

533 Of special interest are the song-tales whose first lines are usually recited and which are then continued in the song. Due to the lack of musical instruments, especially in former times, special dance songs have been sung to accompany the dances.

538 Storytelling is the most favored pastime of the Vepsians. Some Vepsians have achieved in this art a high degree of skill. Especially common in the tale repertoire are the animal tales, but tales of priests, farm hands, the devil, the stupid but lucky youngest brother, and some anecdotes are often told. Since the Vepsians are bilingual, the stories are told either in Vepsian or in Russian. Fairy tales form the most vital genre among the Vepsians, and even the children practice telling them.

The Vepsians have so many proverbs that for almost every situation there is an appropriate saying. Part of them have been borrowed from the Russians, but a part are also clearly of local origin. The solving of riddles is practised not only among the children but also among adults. Sometimes a group of people come together to tell riddles and thus to find out who is smartest among them. Quoted here are several representative proverbs and riddles:

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(a) Who grows up without discipline will die without honor.

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538 (b) Who digs a grave for the other one will fall in himself.

(a) The small Makarii asks everybody to lift up his feet. /Treshold./

(b) Four brothers run next to each other, but cannot reach each other. /Wagon/

(c) In the middle the fire is burning, around is the Lake Onega. /Samovar./

751 Charms and incantations are used for healing sickness, averting dangers, and if the mishaps have already occurred, for finding relief from trouble. Especially interesting are the snake charms. The Vepsian charms and incantations seem to be, for the most part, of Russian origin.

533 The spiritual songs and legends are presented mainly by people who have seen much trouble--the old people and the beggars. Blind people on their begging trips used to sing them. The spiritual songs are taken over completely from the Russian songs.

Weeping songs are sung mainly on two occasions--in connection with marriage and with death. But any adversity can be the subject of weeping songs. In recent years the Vepsians have sung of the war, which rolled over their villages and robbed them of their husbands,

[177] The Livonian fairy tales are, in the main, borrowed from Latvian. Telling tales and different kinds of stories and anecdotes is a favorite Livonian pastime, practiced at home, on visits, in taverns and on fishing trips. The Livonians also enjoy telling proverbs and riddles.

Literature. The Livonian literature is also very scanty. The only book in Livonian until recent times was the translation of the Gospel of Matthew, published in 1863 by the British Bible Society. This appeared in two dialects and was translated by the teachers Prinz from Piza (western dialect) and Pollmann from Koshtrõg (eastern dialect). The orthography was based on Sjögren, the first scholar who studied Livonian in the middle of the nineteenth century. In 1880 appeared a new edition of this book in the eastern dialect in the Latvian orthography. In the early 1920's several Livonian readers (Esimene liivi lugemik 'The First Livonian Reader,' etc.) were published by the Academic Society of the Mother Tongue in Estonia. The Estonian Temperance Society also published a few books for the Livonians, including a play dealing with temperance. Later the Finns began the publication of Livonian books of which the most significant are the Jemakiel lugdõbraantõz ('The Reader of the Mother Tongue,' Helsinki 1935) by P. Damberg, and the translation of almost all of the New Testament by K. Stalte (Helsinki, 1937). K. Stalte also published

4: Indiana U. S-4, 5 1955 RG4 Estonia RG4
Livonians

Annex "A," Subparagraph 1r,
Sociological Background

ATTITUDES AND REACTIONS OF THE PEOPLE

186 National symbols. The Livonians won their own flag and their national anthem at the beginning of the twenties during their national renaissance. The Livonian flag, its green, white, and blue symbolizing the colors of the forest, the beach sand and the sea, was consecrated during the flag festival in the fall of 1923. At this festival representatives of Estonian and Finnish students presented, in addition to their enthusiastic greetings, several musical compositions to accompany the Livonian words written by Miina Hermann (Härma) (Estonian) and Heikki Klemetti (Finnish). A Finnish guest in his report on the festivals stated that "I have nowhere seen such a strong feeling as was noticeable among the Livonians."

[538] The Livonian national anthem was written in 1924 by Karl Stalte, the sexton of Ire village and the only Livonian poet. The melody of the anthem is the same as that of the Finnish and Estonian anthem. It is, however, not a translation or imitation, but "independently...expresses the love of the Livonians for their shore washed by the sea, where grow the old fir trees hardened by storms, where dwells the fisherman fighting against the forces of nature, and where rings the dear holy sound of